

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

Concert Band

BRUCE MCGREGOR

CONDUCTOR

SUNDAY MARCH 23, 1986

3 PM

MACMILLAN THEATRE

PROGRAMME

Toccata for Band

Frank Erickson
(b. 1923)

Colas Breugnon Overture

Dmitri Kabalevsky
(b. 1904)
(transcribed by Walter Beeler)

Five Bagatelles, Op. 5

Alexander Tcherepnin
(1899-1977)
(Arr. by William E. Rhoades)

Allegro Marziale
Vivo
Dolce
Allegro marcia
Presto

Symphonic Suite

Clifton Williams
(1923-1976)

Intrada
Chorale
March
Antique Dance
Jubilee

March from Symphonic Metamorphosis of
Themes by Carl Maria von Weber

Paul Hindemith
(1895-1963)
(Arr. by Keith Wilson)

INTERMISSION

Wapawekka

Alfred Reed
(b. 1921)

Toccata Marziale

Ralph Vaughan Williams
(1872-1958)

Court Festival

William P. Latham
(b. 1917)

Intrada

Pavan

Galliard

"The Horses" Branle

A Canadian Folk Rhapsody

Donald Coakley
(b. 1934)

Incantation and Dance

John Barnes Chance
(1932-1972)

PROGRAMME NOTES

Toccata for Band

Frank Erickson

Toccata for Band is a standard work in the band repertory. Two contrasting sections make up the body of the work. The **Allegro** features trumpets and clarinets, the **Andante con moto** highlights a lyrical motif featuring a French horn solo. With over one hundred and fifty published compositions, Frank Erickson is widely respected as a composer of music for school bands.

Colas Breugnon Overture

Dmitri Kabalevsky
(transcribed by Walter Beeler)

One of Russia's highly-gifted composers, Kabalevsky writes music that has great and immediate appeal for the listener. His style is marked by clear tonality and energetic rhythms. The **Colas Breugnon Overture** is a high-spirited piece that serves as the curtain-raiser for his opera based on Romain Rolland's lusty novel of life in French Burgundy during the sixteenth century. Beeler's transcription gives the piece a new dimension through the use of wind band sonorities.

Five Bagatelles, Op.5

Alexander Tcherepnin
(Arranged by William E. Rhoades)

This collection of short character pieces has been set for band by William E. Rhoades who teaches at the University of New Mexico. The first is a vigorous **Allegro marziale** which features a strident scale passage a major second apart. The **Vivo** highlights a plaintive oboe solo while the **Dolce** has a haunting, wistful quality. The **Allegro marcia** creates a mechanical feeling which is highlighted by running triplet eighth notes in the clarinets and saxophones. The concluding **Presto** contrasts an upward chromatic phrase with descending diatonic figures in the woodwinds. The woodwinds are placed in dialogue with chordal brass.

Symphonic Suite

Clifton Williams

Clifton Williams studied composition with Helen Gunderson, Bernard Rogers and Howard Hanson. His numerous compositions for the wind band are considered to rank amongst the basic repertory for the ensemble. The five movements of **Symphonic Suite** are linked through the use of a principal theme. In addition, each movement also contains new melodic material: from the fanfare-like opening of the **Intrada**, to the sonorous low brass in the **Chorale**, the unconventional, yet exciting writing of the **March**, to the modal flute melody accompanied by light percussion in the **Antique Dance**. In the final **Jubilee** he employs the technique of multiple thematic development to build energetically to the end.

March from Symphonic Metamorphosis of Themes **Paul Hindemith** by Carl Maria von Weber (Arr. by Keith Wilson)

The piece begins with an important two-bar statement in the brass that returns throughout in different settings. Melodic emphasis shifts from the woodwinds at the beginning to the brass in the last half of the piece. The form is somewhat different from that of a standard march. Hindemith composed the work in 1943 while teaching at Yale University. At the composer's request a transcription was made for Concert Band by Keith Wilson and was published in 1962. A rousing crescendo in the French horn and euphonium leads to an exciting tutti finale.

Wapawekka

Alfred Reed

Wapawekka was commissioned by the Saskatchewan Arts Board for Canada's centennial year. **Wapawekka**, in the language of the Cree Indians, means "white sands", and is the name given to a fairly large lake and small mountain range in northeastern Saskatchewan. The music is developed from four main themes derived from ancient Cree tribal rhythms and dances.

Toccata Marziale

Ralph Vaughan Williams

English composer Vaughan Williams wrote **Toccata Marziale** for the Commemoration of the British Empire Exhibition in 1924. Published in the same year with his **Folk Song Suite** the pieces form, together with the two Holst suites for band, outstanding benchmarks in the wind band literature.

Court Festival

William P. Latham

Court Festival is a suite in the style of instrumental dance music of the sixteenth and seventeenth centuries. The opening **Intrada** has a festive character; the **Pavan** and **Galliard** are two contrasting dances - the first stately and in duple meter and the second lively and in triple meter. The concluding **"The Horses" Branle** is in the style of a most popular sixteenth-century dance that appeared both in the court and the country.

A Canadian Folk Rhapsody

Donald Coakley

The composer writes: "The composition opens with **Flunky Jim**, a rollicking melody which appeared in Saskatchewan during the great depression. It tells the tale of the youngest member of a family of twelve and the new clothes he expects to receive from the bounty paid on gopher tails. It is said that, in the early days of New France, **A la claire fontaine** enjoyed great popularity with the members of Samuel de Champlain's Order of Good Cheer. Next comes **The Squid Jigging Ground**, one of the most popular folk songs of Newfoundland; a delightful and humorous tune, with an equally amusing text, it details the adventures of fishermen jigging (fishing) for squid off the coast of the Island. Last is the vigorous **En roulant ma boule** which reaches beyond the days of New France to the mother country itself. This song was a favourite of the XVIII century voyageurs and coureurs de bois". Donald Coakley is the Assistant Co-ordinator of Music for the Scarborough Board of Education.

Incantation and Dance

John Barnes Chance

An incantation is the act of using certain ceremonies for the purpose of raising spirits or performing magical actions. This infers a religious nature to the composition - but not towards an established Western religion. At the appearance of the spirit, a wild dance emerges in the music through a quiet rhythmic opening that includes gradual instrumental augmentation in the percussion section. Complex harmonic and rhythmic combinations in the wind instruments build the piece to a frenzied release of tension - the spirit is set free. The piece was written by John Barnes Chance who died in an unfortunate accident in 1972 at the age of forty. He has written several fine works for the Concert Band.

- B.M. -

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*This afternoon's conductor, **Bruce McGregor**, received both Bachelor and Master of Music degrees from the Faculty of Music, University of Toronto. In 1974, he was awarded a University Open Fellowship and, the following year, he was the winner of the Heinz Unger Conducting Scholarship, an award sponsored by the Ontario Arts Council. This scholarship helped fund a musical tour of Great Britain in 1976. Mr. McGregor studied conducting with Boyd Neel, Ernesto Barbini, Kazimierz Kord and Victor Feldbrill. As a conductor, he is listed in the **Encyclopedia of Music in Canada** for his work with several orchestras in Ontario. Currently on leave from the Durham Board of Education, Mr. McGregor is an Assistant Professor (visiting) at the Faculty of Music.*

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UNIVERSITY OF TORONTO CONCERT BAND

Flute

Linda Caisley, Dawson Creek, B.C.
Jackie Tripp, Markham
Joanne Stevens, Willowdale
Lucy Lafontaine, Sherbrooke, Québec
Allison Lupton, Embro
Marie-Josée Duranleau, Toronto
Grazyna Melech, Warsaw, Poland
Tanis McNeely, Mississauga
Chiyoko Szlavnic, Toronto

Oboe

Lawrence Charge, Richmond Hill
Anne Harris, North York

Clarinet

Kathy Barr, Dundas
Leslie Stewart (E flat), Mildmay
Ruth Anne Gillham, Scarborough
Suzanne Simon, (bass), Hudson, Québec
Alison Duncan, Toronto
Chris Morris, Mississauga
Akiyo Hattori, Scarborough
Mark Saresky, Hamilton
Gabor Vaski, Kelowna, B.C.
Ameene Shishakly, Baie D'Urfe, Québec
Martin Arnold, (E. flat alto), Toronto

Saxophone

Sydney Quinn, Toronto
Kathy Rea, Willowdale
Tom Newton, Etobicoke
Garnet Ungar, Calgary, Alberta

Bassoon

Kate Kaul, Thornhill
Jeff Burke, Oakville

Trumpet.

John McGregor, Scarborough
Jack 'tMarnetje, Ancaster
Margaret Formica, Richmond Hill
Ihor Sywanyk, Toronto
Gord Galloway, Oshawa
Michael Moore, Petawawa,
Doug Court, Etobicoke

French Horn

Susan Mawdsley, Calgary, Alberta
Janet Sargent, Hudson, Québec
Susan Fullerton, Bedford, N.S.
Corinne Millsip, Vancouver, B.C.

Trombone

Kevin Hayward, Hamilton, Bermuda
Sara Moody, Hamilton
Derrick Johnstone, Fredericton, N.B.
Clint Ward, Hudson, Quebec
Joseph Pezzelato, Newmarket
Tony Gomes, Toronto
Paul van der Bank, Scarborough

Euphonium

Peter Bergamin, Scarborough
Leon Racine, Pointe Claire, Québec

Tuba

Chris Davey, Montréal, Québec
John Bender, North Bay
Dave Lum, Toronto

Percussion

Blair Mackay, Toronto
Michael Sinnott, Peterborough
Cathy-Jo Thompson, Toronto
Andrew McKenna, Willowdale

Manager/Librarian

Michael Sinnott, Peterborough

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UPCOMING EVENTS AT THE FACULTY OF MUSIC

MARCH 24 UNIVERSITY OF TORONTO CONCERT CHOIR,

ROBERT COOPER, CONDUCTOR
'THE CANADIAN CHORAL COMPOSER'

WALTER HALL 8 PM \$3.00

APRIL 5 UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

MICHEL TABACHNIK, CONDUCTOR
BEETHOVEN, CORIOLAN OVERTURE; MOZART, SINFONIA
CONCERTANTE, DEBUSSY, DANSES SACRÉE ET PROFANE
FOR HARP AND STRINGS, LAURA STEPHENSON, SOLOIST
DEBUSSY, LA MER

MACMILLAN THEATRE 8 PM \$8/5 SENIORS/STUDENTS

APRIL 6 UNIVERSITY OF TORONTO WIND SYMPHONY

MELVIN BERMAN, CONDUCTOR
WORKS BY SHOSTAKOVICH, DAHL, DELIUS, DELLO JOIO
AND WAGNER

MACMILLAN THEATRE 3 PM \$3.00